

THE ANDRÉS SEGOVIA ARCHIVE

GENERAL EDITOR: ANGELO GILARDINO

Pedro Sanjuán

UNA LEYENDA

para guitarra



front cover:

Antonio Muñoz Degrain (1840-1924)
“LA GRUTA DE LOS PROFETAS” (1912)
("The hole of the prophets")
oil on canvas - cm. 153 x 220
Academia de san Carlos - Valencia (Spain)

back cover:

Julio Lopez Hernández
THE ANDRÉS SEGOVIA MONUMENT
Linares, Jaén (Spain)



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FOREWORD



PEDRO SANJUÁN (1886-1976)

The so-called “generation of the masters” occupies a very special place within the musical development of Spain during the 20th century. Thanks to the composers belonging to this group – despite the fact that many of them are considered minor figures – Spain enjoys the merit of having supported a true musical life and brought music to the level of any other intellectual occupation, with enhanced social respect as a consequence.

The musical values of the composers who formed the group are variable, but all of them can be seen to have followed one of three lines traced by the movement: as romantic musicians with a nationalistic touch, as nationalistic composers with a romantic touch, or as innovators.

Within this last tendency is included Pedro Sanjuán from Donostia (San Sebastián), a forgotten name in the current music reference books, and barely mentioned in the Spanish musical bibliography. His early departure from Spain has prevented him from being included in Spanish musical history, and his innovations were hardly able to come to fruition in his native country.

He was born on November 15th, 1886,⁽¹⁾ and began his musical studies at the Madrid

conservatory under the tuition of Bartolomé Pérez Casa and Joaquín Turina. He graduated from the conservatory in 1905, and in 1907 was awarded an *M.A.* (also from Madrid conservatory). Like many other Spanish composers of his era, he furthered his musical education at the *Schola cantorum* in Paris, qualifying in 1914. He became a member of the *Orquesta sinfónica de Madrid* and a conductor of military bands. In 1924, he emigrated to Cuba where he founded the *Havana philharmonic orchestra*. With this orchestra he conducted several works by young Cuban composers, as well as a number of his own pieces. While in Cuba he also taught harmony, counterpoint and fugue, and among his pupils during this period were the Cuban composers Roldán and Caturla.

From 1932/36 he was in Madrid again, but at the outbreak of the Spanish civil war in 1936 he returned to Cuba, where he continued to conduct the *Havana philharmonic orchestra*. In the period 1927/43 he served as an occasional guest conductor for the *Los Angeles philharmonic orchestra*, the *NBC orchestra* in New York and the *Société des concerts* in Paris.

In 1942 he left Cuba for the *USA*, and in August 1943 joined the teaching staff of Princeton University, where he taught Spanish in the army training area for nine months. In 1946 he became a staff member of *Converse college* (Spartanburg, South Carolina) as a guest artist in composition and conducting (Sanjuán's wife Pilar was also on the staff as a professor of Spanish). He took American citizenship in 1947, and retired from the college in 1952. On October 18th, 1976, he died at the home of his son Pedro

(1) The faculty file of Princeton University, where Sanjuán briefly worked, gives both 1886 and 1887 as Sanjuán's birth year. However, a handwritten *curriculum vitae* in the file (presumably supplied by Sanjuán himself), gives a birth year of 1886.

Sanjuán Arroyo, in Washington, D.C., following a heart attack.

Sanjuán's work has a romantic background, with clear innovative elements following his contact with the Afro-Cuban music and culture. These were to exercise a clear influence on the rhythmic structure of his music. This influence, however, never erased the strong Spanish foundation of his inspiration and personality.

His early works, before his contact with Cuba, are inspired by a Castilian vision (for example his orchestral works *Castilla* or *Sones de Castilla*). In 1934, he received the *National prize for music* for his work *Liturgia negra*, which is marked by a strong Afro-Cuban influence. This work was to open the road to several other compositions such as *Invocación a Ogún* (1941) for voice and piano, a *Concerto* for piano and orchestra (1942) and *La macumba* (1945) for orchestra.

Although his life and *oeuvre* is at least minimally documented in musicological circles, we have little information relating to his contact with the guitar and with the figure of Andrés Segovia apart from information supplied in this publication by Sanjuán's son (Pedro Sanjuán Arroyo). We can, however, be sure that he wrote *Una leyenda* whilst he was still living in Spain, before his contact with Cuba and the Afro-Cuban influence.

Roberto Morón
Madrid (Spain), January 2002.

my recovery of his guitar piece did not add very much to what I knew of him. The sources of information about this Spanish composer seem very dry indeed. So, I have yet to read the scores of his main works and all can say of his music comes from my editing his guitar work *Una leyenda*, presented here.

However, I am amazed by the fact that Andrés Segovia never performed the work written for and dedicated to him by Pedro Sanjuán. It clearly has all the characteristics and flavours of the Spanish school of romantic piano music, which – through his transcriptions – the great guitarist promoted from the early years of his glorious career. Nothing in what we know of Segovia's favoured Spanish repertoire from that period is more elevated musically than *Una leyenda*. When we consider also the beautiful, warm, round sound that emerges from such an idiomatic guitar piece, Segovia's neglect of the piece becomes very mysterious. We also have to bear in mind that contact between the guitarist and the composer did not end with the composition of this piece. The testimony of Pedro Sanjuán's son tells us that warm relations continued between Sanjuán and Segovia for very many years after the composition of this piece.

Composed in 1923 (when Segovia's fame was still confined to Spain and Argentina), and one year before Segovia's debut in Paris, Sanjuán's piece is surely one of the first acknowledgements of the guitarist's greatness before it became universally acknowledged. This is a further indication of the astuteness of the composer: if writing a piece for Segovia after 1924 was a sort of "must" for many of the leading composers of that era, doing the same thing in 1923 was surely the expression of an honest intellect and a keen skill at detecting a talented young artist whose fame had yet to reach its summit.

Una leyenda belongs to a well defined type of Spanish music, written mainly in the second half of the nineteenth century by a good number of late-romantic composers, among whom Albéniz

THE COMPOSITION

I have to confess that, before scanning the documents of the Segovia archive at Linares on May 7th, 2001, my acquaintance with Pedro Sanjuán did not go beyond the mere knowledge of his name. I was totally unaware of his biography and works, and my consultation of European music dictionaries a few days after

and Granados stand out as the most prominent examples. Several guitarist-composers were also associated with this trend. Thus it will not be difficult to detect a certain affinity between Sanjuán's guitar piece and works like *Capricho arabe* by Tárrega on one side and *Oriental* by Albéniz on another.

The original manuscript is clear and the editorial work did not call for any special intervention. A facsimile of the source document is offered here for the appreciation of readers who like to see the composer's handwriting. It is presented more for the reader's pleasure than to meet a need, though of course everybody is free to prepare his or her own edition of the work if the one offered here does not fit with individual taste. It is a pity we have no other guitar music by such a genuine and inspired musician.

Acknowledgements

I am grateful to Allan Clive Jones for the information he provided; to Jim Harrison and Wendi Arms of *Converse college*; to Kristina Miller and Tad Bennicoff of Princeton University, for information relating to Pedro Sanjuán's teaching work in the *USA*. Information from the Pedro Sanjuán faculty files of the Seeley G. Mudd Manuscript Library (Princeton University Library) is published with the permission of Princeton University Library.

Angelo Gilardino

Vercelli (Italy), January 2002.

THE WHITE MAN WITH A BLACK MAN'S SOUL

El *blanco con alma negra*: that was how Pedro Sanjuán was known after founding the *Havana philharmonic* and penetrating the inner sanctums of African culture in Cuba to distill and compose some of the most stirring African music for the symphony orchestra. He

was the first orchestral composer to transform authentic African rhythms into the symphonic idiom. His works were played throughout the western hemisphere from 1924 to the beginning of the second world war and after.

In 1929 and 1930 he toured the *US* conducting in the Hollywood bowl, San Francisco, Chicago and New York, and he continued his whirlwind hemispheric tour through Mexico. His works reached Argentina and then leapfrogged to Europe: in Paris he conducted the *Société des concerts*, introducing his works overseas, and the great French critics André Queroy and Henri Prunières declared him a musical phenomenon.

Ten years after founding the *Havana philharmonic* (by then one of the strongest orchestral ensembles in Latin America), Sanjuán left the orchestra to his star pupil and returned to Spain, summoned by Enrique Arbós to stand by as his successor. From 1931 to 1936 – managed by the international French publisher Max Eschig – he toured Europe several times, conducting in France, Germany, Hungary and Great Britain. In 1937 Sanjuán won the national music prize in Spain and represented Spain at the Paris *World's fair*.

Just before the second world war began, Sanjuán returned to Cuba briefly and then emigrated to the *US*, where "Associated music publishers" published all his works (already published in Europe). Again he toured, conducting the *NBC symphony* and *New York philharmonic* orchestras in Philadelphia, Dallas, Houston, Los Angeles, San Francisco and Chicago.

During the war Sanjuán had the unique if doubtful privilege of being featured by *Voice of America* as great Spanish-American composer supporting the allied cause, and at the same time by *Radio Berlin* as a Spanish composer supporting the axis powers. The first version was the true one.

In 1942 he became a member of the faculty at Princeton University and later taught at several other colleges. Sanjuán died in Washington, D. C. at the age of 90 in 1976.

He was of Basque descent, having been born in San Sebastián, but his musical soul belonged to Castilla and to Africa. Prior to his trip to Cuba and also after his return to Spain, he wrote compositions inspired by the rich folk music of the central Spanish plateau. Early in his musical career Sanjuán became a friend of Andrés Segovia, whose friendship he maintained during his days in Cuba and later in the US. *Una leyenda* was written for Segovia on request from the great virtuoso of the guitar.

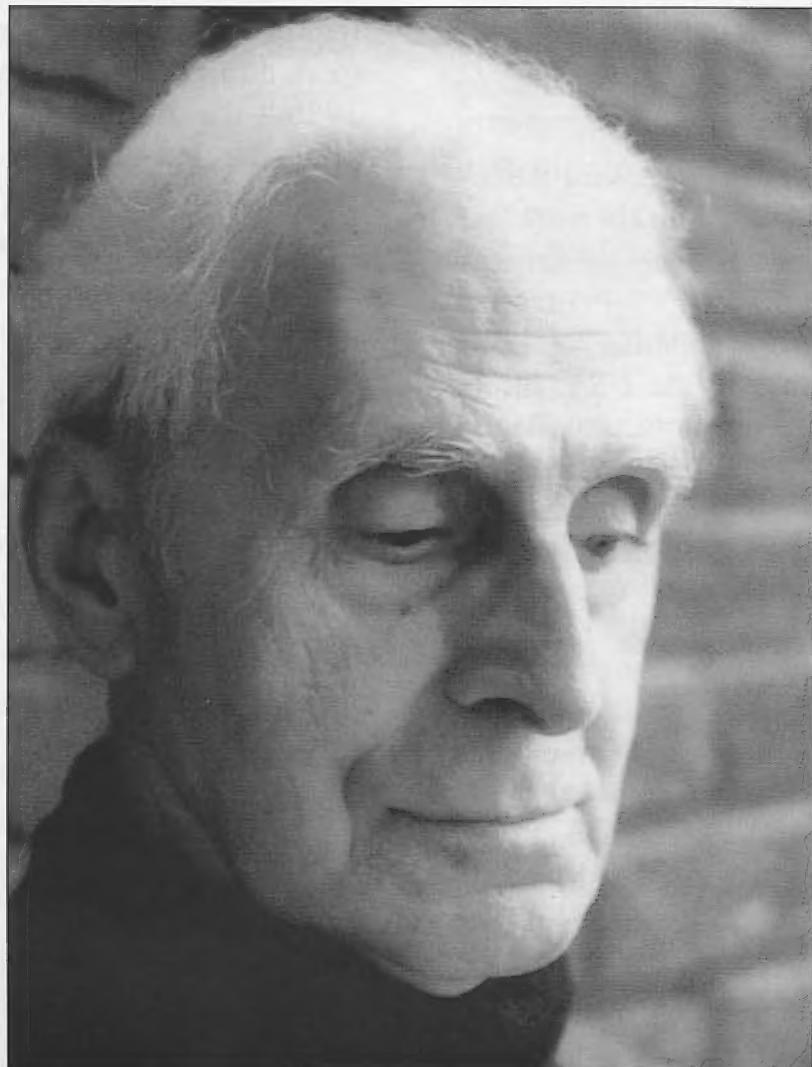
Sanjuán's best known works are: *Liturgia negra*, a suite for orchestra in four movements; *La macumba*, another orchestral suite; *Castilla*, a tone poem; *Campesina*, another tone poem; a

piano concerto; *Sones de Castilla*, a suite in five movements for chamber orchestra; *Lírica y rítmica*, a suite for orchestra in four movements; *Toccata* and numerous other pieces for piano; *En el monte murió Cristo* and many other choral pieces; *Canto a Ogún*, dedicated to Paul Robeson and part of the singer's repertory, and many other works for voice; *Parade* and other pieces for band.

He was an American citizen when he died, but still remained "the white man with the black man's soul".

Pedro A. Sanjuán

Mount Vernon, N.Y. (USA), April 2002.



Pedro Sanjuán

a Andrés Segovia

UNA LEYENDA

Edited by
Angelo Gilardino
and Luigi Biscaldi

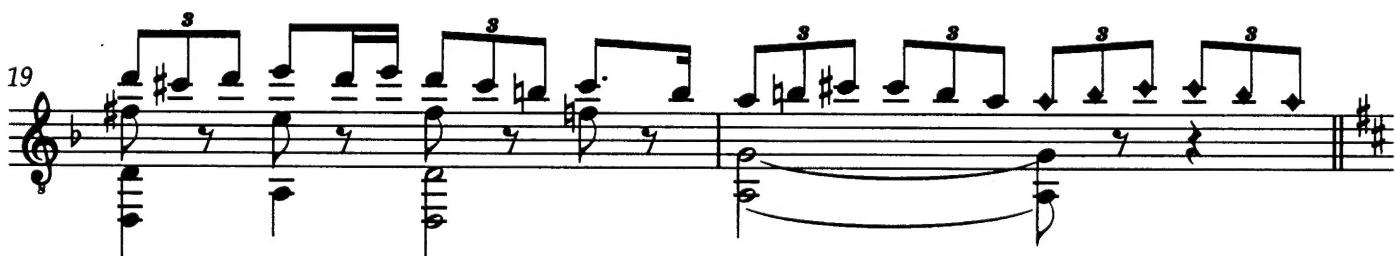
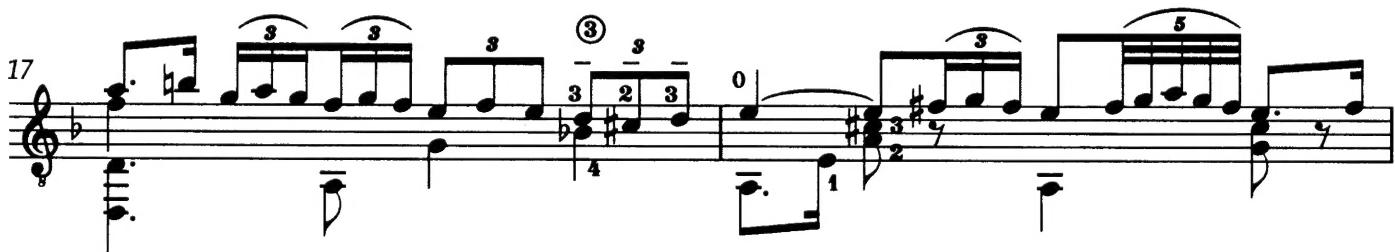
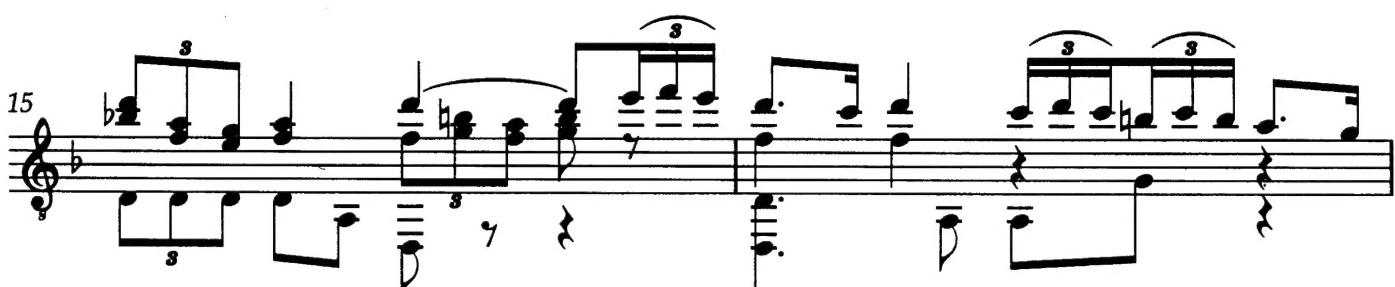
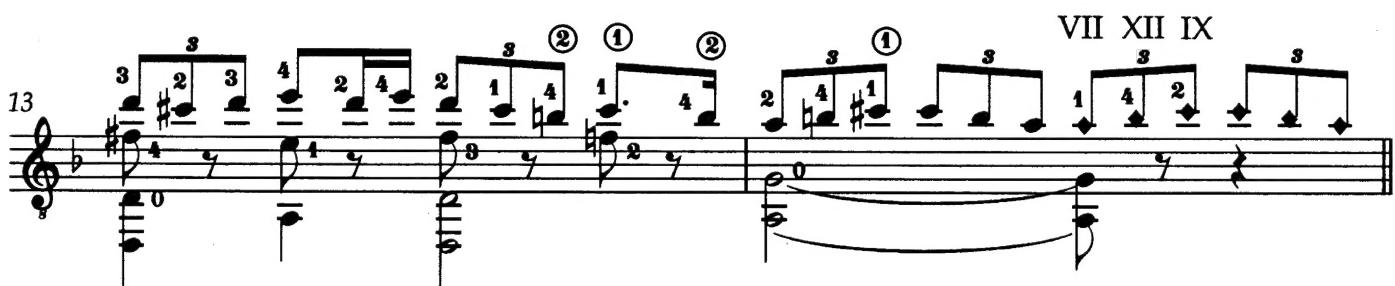
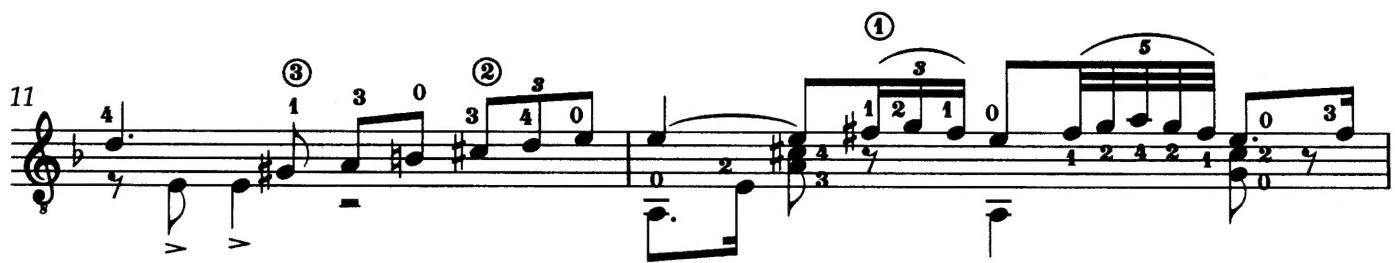
Pedro Sanjuán
(1886-1976)

Andante (*Tranquilo y poético*) $\text{♩} = 60$

6th=D

sf muy apasionado

④ cediendo



Poco più $\text{d} = 72$

21

(Con lirismo)

②

23

cediendo

3

A tempo

3

CVII

CVII

27

3

Como un sueño $\text{d} = 72$

CVII

②

①

CII

31

CVII

33

Con lirismo $\text{♩} = 72$

35

f junto al puente —

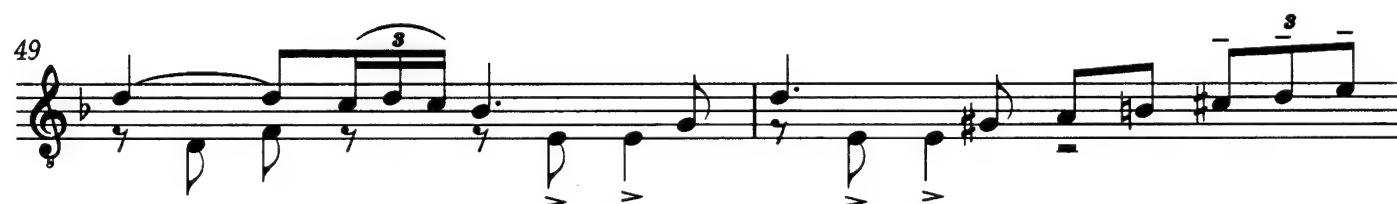
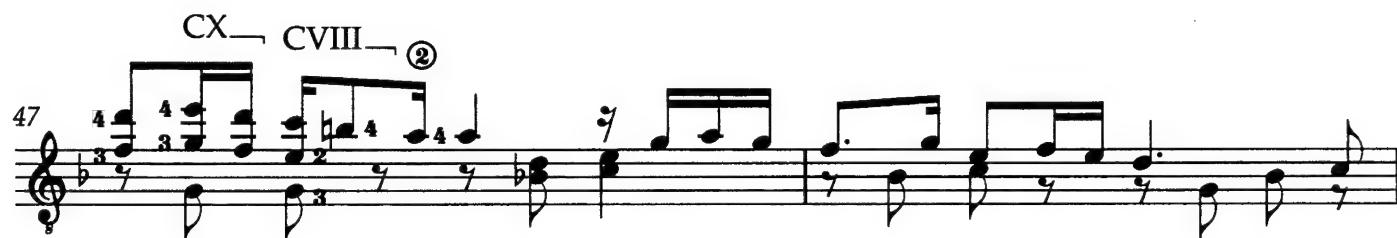
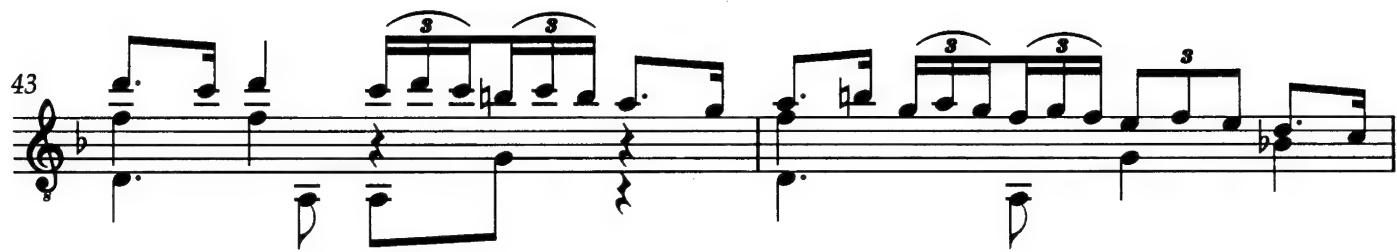
37

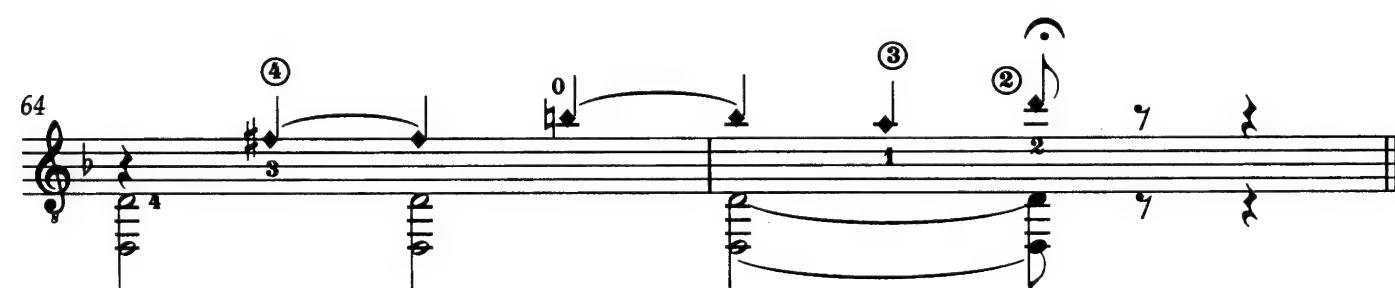
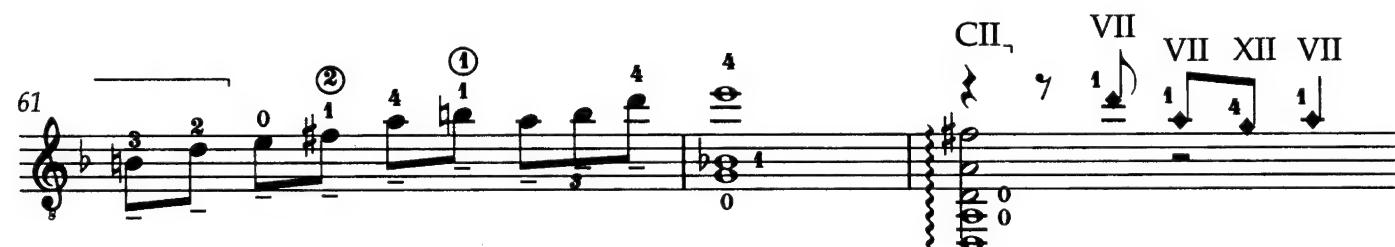
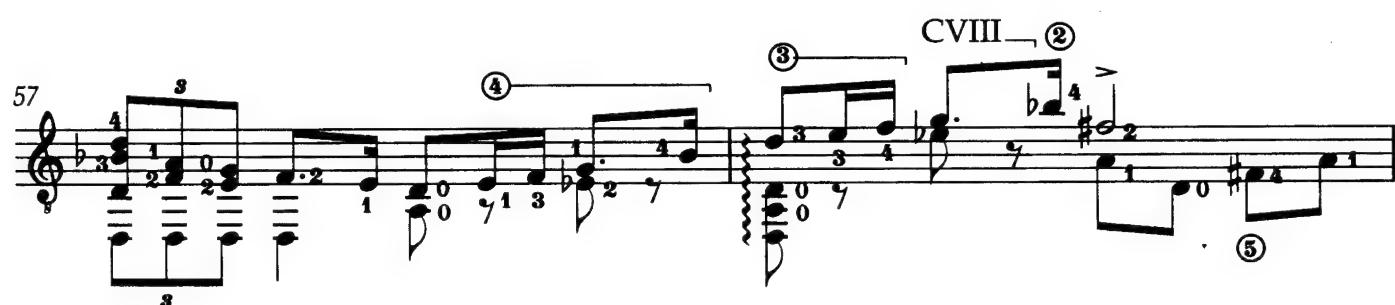
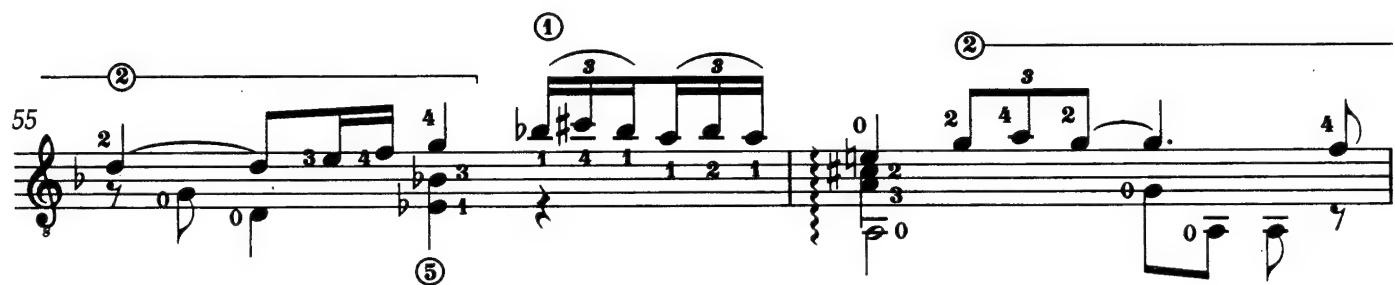
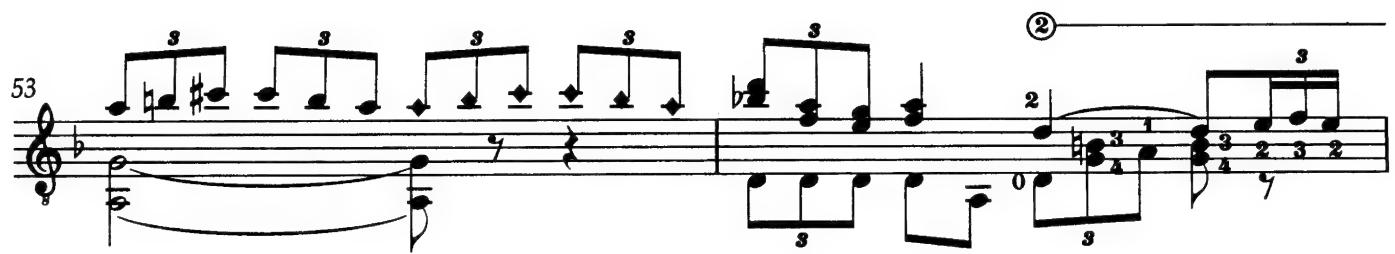
junto al puente

39

Tempo I° $\text{♩} = 60$

41





Musica espacial . . .

(el sonido (el sonido))

3

Andante. (Tranquilo y Poético)

(con misterio)

mf.



Cediendo

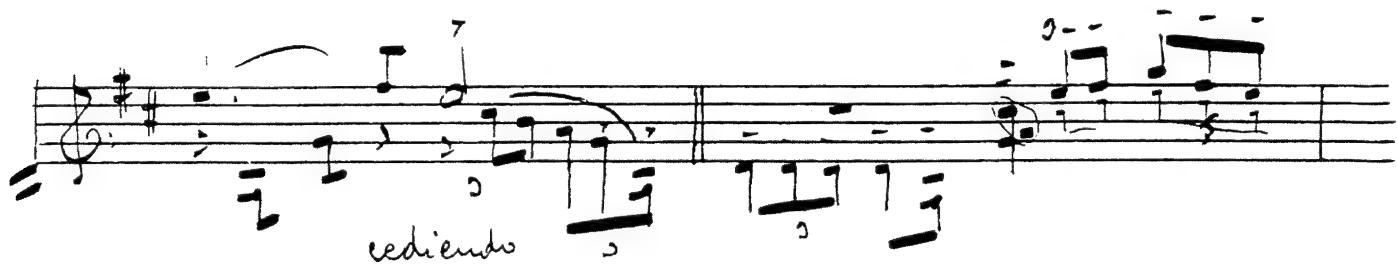


Bien marcado el bajo . . .

Handwritten musical score for a single melodic line, likely for a woodwind instrument. The score consists of five staves of music, each with a treble clef and a key signature of one flat. The music features various rhythmic patterns, including sixteenth-note chords and grace notes. The first four staves conclude with a dynamic instruction 'Con dinamico.' The fifth staff begins with a dynamic '(Forte più)'.



72pp.



Como un sueño -



120



Handwritten musical score for a solo instrument, likely flute, featuring five staves of music. The score includes the following elements:

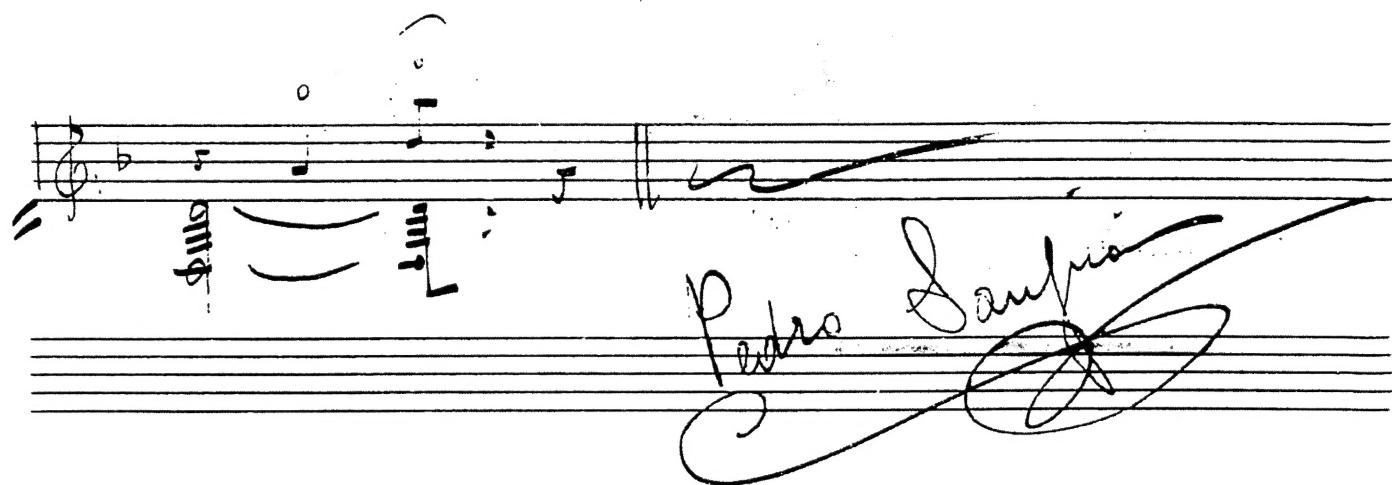
- Staff 1:** Starts with a treble clef, a key signature of one sharp, and a common time signature. The music consists of eighth and sixteenth note patterns.
- Staff 2:** Starts with a treble clef, a key signature of one sharp, and a common time signature. The music consists of eighth and sixteenth note patterns.
- Staff 3:** Starts with a treble clef, a key signature of one sharp, and a common time signature. The music consists of eighth and sixteenth note patterns.
- Staff 4:** Starts with a treble clef, a key signature of one sharp, and a common time signature. The music consists of eighth and sixteenth note patterns.
- Staff 5:** Starts with a treble clef, a key signature of one sharp, and a common time signature. The music consists of eighth and sixteenth note patterns.

Performance Instructions:

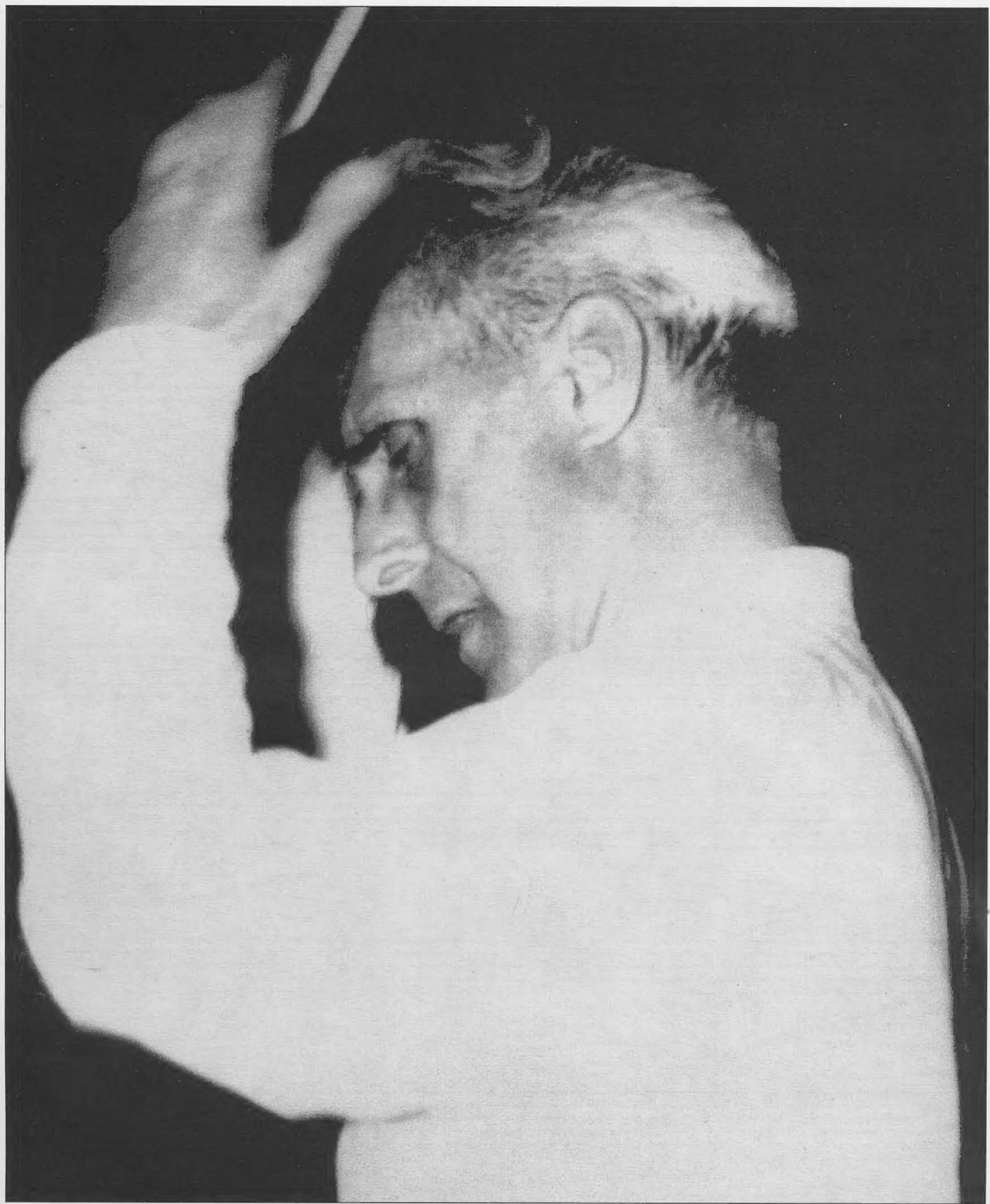
- Con lirismo:** A general instruction for the vocal line.
- lento al puente:** An instruction appearing in the second and fourth staves, indicating a slower tempo during a bridge section.
- f.** (forte): An instruction appearing in the third and fourth staves, indicating a strong dynamic.







Martín 2 - Fibra 1923



Pedro Sanjuán
